

LANDMARK DESIGNATION REPORT



Neighborhood Bank Buildings

(Former) Belmont-Sheffield Trust & Savings Bank Building, 1001 W. Belmont Ave.;

(Former) Calumet National Bank Building, 9117 S. Commercial Ave.;

(Former) Fullerton State Bank Building, 1425 W. Fullerton Ave.;

(Former) South Side Trust Building, 4659 S. Cottage Grove Ave.;

(Former) Swedish American State Bank Building, 5400 N. Clark Street

**Preliminary Landmark Recommendation approved by the Commission
on Chicago Landmarks, December 6, 2007**

CITY OF CHICAGO

Richard M. Daley, Mayor



Department of Planning and Development

Arnold L. Randall, Commissioner

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

NEIGHBORHOOD BANK BUILDINGS

(LIST OF BUILDINGS ON PAGE 2)

From the post-Chicago Fire period up to the mid-twentieth century, Chicago experienced rapid outward growth. Not unlike other American cities, this dynamic growth process created a “city of neighborhoods,” each with its own commercial and economic life. During the first-half of the twentieth century, Illinois state law prohibited banks from opening multiple branches to prevent the growth of banking monopolies. Consequently, independent neighborhood banks played an important role in the development of Chicago by providing financial services and building and business loans. In many cases, neighborhood banks identified with and served particular ethnic or immigrant groups in local neighborhoods, thus several of these buildings convey the contributions of these groups within specific neighborhoods. Historic neighborhood bank buildings express the historical, economic and social development of Chicago’s diverse neighborhoods.

Neighborhood bank buildings from this period were often of very high architectural quality and located near prominent intersections and sites. The neighborhood bank buildings included in this report are some of the most outstanding examples of the many historic bank buildings located throughout Chicago. Most were built during a “golden age” of bank architecture in America that occurred after the financial panic of 1907 and before the Great Depression of 1929; conveying a sense of permanence and trust, these monumental buildings were built of high-style architecture, expensive materials, and fine craftsmanship. They represent the work of prominent architects, and all are exceptional examples of architectural styles significant during the years of their construction. As a group, they represent some of the finest historic architecture found in Chicago’s neighborhoods.

NEIGHBORHOOD BANK BUILDINGS



(FORMER) SWEDISH AMERICAN STATE BANK
5400 N. Clark Street
Date: 1913
Architect: Ottenheimer, Stern, and Reichert



(FORMER) BELMONT-SHEFFIELD TRUST AND SAVINGS BANK
1001 W. Belmont Avenue
Date: 1928-1929
Architect: John A. Nyden & Co.



(FORMER) SOUTH SIDE TRUST AND SAVINGS BANK
4659 S. Cottage Grove Avenue
Date: 1922
Architect: A. A. Schwartz



(FORMER) FULLERTON STATE BANK
1425 W. Fullerton Avenue
Date: 1923
Architect: Karl M. Vitzthum



(FORMER) CALUMET NATIONAL BANK
9117 S. Commercial Avenue
Date: 1910
Architect: John A. Domickson

BANKING IN EARLY-TWENTIETH CENTURY CHICAGO

During the early-twentieth century, the establishment of neighborhood banks played a major role in bolstering the development of Chicago's neighborhoods. The rapid expansion of the city and its transportation network resulted in a vast series of outlying neighborhoods by the early 1900s, each of which had its own identity and shopping district. Bustling local commercial centers—typically located near where street car lines intersected or near elevated rail lines—offered a wide range of venues for shopping and entertainment, featuring clusters of small shops, restaurants, theaters, office buildings and department stores. These “cities within a city” met the basic needs of residents, who saw no reason to travel downtown regularly.

During the first half of the twentieth century, Illinois state laws prohibited banks from opening multiple branches. The intention of the law was to prevent the growth of bank monopolies and to support small independent banks. As a result of the law, a large number of independent banks were established throughout Chicago neighborhoods to serve the banking needs of local communities, including mortgages, business loans, and checking and savings accounts for middle- and working-class residents. Neighborhood banks focused on catering to, and reinvesting in, their surrounding communities, responding to the need for local financial services. The growth of outlying banks in Chicago was very closely tied to real estate development in the neighborhoods, and in many cases, handsome profits of the banks were due to profits made on their real estate loans.



Bank failures in 1906 created an economic recession in 1907 that led many states to pass laws regulating the banking industry, including prohibiting branch banking. This photos shows a “bank run” on the Milwaukee Avenue State Bank in August 1906. The bank, now demolished, was located at 739-47 Milwaukee Avenue.

Reflecting their neighborhood focus, banking institutions were typically organized by prominent local businessmen who served as directors and officers, and their stock was generally owned by local residents and merchants. In neighborhoods with a strong ethnic identity, the neighborhood bank was often founded by prominent members of that community. By focusing their services on a specific ethnic group, some neighborhood banks reflect the neighborhood development patterns as ethnic groups grew and moved throughout the city.

Many private banks reorganized under state charters following the enactment of a law in 1919 prohibiting their existence. A July 28, 1921, advertisement in the *Chicago Tribune* highlights a contemporary view of neighborhood banks:

The result of the very bigness of Chicago has brought about localized business centers. Step by step with the growth of Chicago has come the establishment of a wonderful array of outlying banks. These financial institutions exert a tremendous influence on the business and civic life of Chicago. They are more than clearing houses of their respective community. In most cases they are the community centers as well. On the evenings in the hours these banks open their doors to the public, hundreds of thousands of people assemble to transact their banking business. Not only are these banks safe, convenient depositories for the funds of the people, they are investment centers.

Neighborhood bank buildings were typically sited near key intersections in commercial districts, often on corners, serving as prominent visual landmarks for residents of those neighborhoods. These imposing structures were readily distinguished from the surrounding streetscape due to their distinctive designs, often incorporating classical and more monumentally-scaled elements, quality cladding materials, and fine craftsmanship. Although the two- to three-story height of most bank buildings was in scale with the surrounding streetscape, some banks erected office buildings that were considerably larger. These 6- to 12-story buildings sharply contrasted with the existing low-scale commercial streetscape.

In 1900 there were only 11 neighborhood bank buildings in Chicago, with total deposits of \$22 million. New banks continued to open during the years prior to World War I, and 1914 saw 66 neighborhood banks with deposits of \$126 million. The greatest proliferation of neighborhood banks, however, occurred during the 1920s, a period of tremendous growth for Chicago. In 1924, there were 173 neighborhood banks with total deposits of \$615 million. Their number peaked at 195 in January 1929, with deposits totaling \$769 million. There were more deposits in Chicago's outlying neighborhood banks than in all the combined banks of six states—Idaho, New Mexico, Wyoming, Delaware, Montana, and North Dakota.

The spectacular growth of Chicago's neighborhood banks over such a short period of time made the panic that occurred after the Stock Market Crash of 1929 all the more devastating. Between 1929 and 1932, a wave of bank failures reduced the ranks of Chicago's 195 neighborhood banks to 110, as the institutions paid out the enormous sum of \$450 million on

depositors' demands. For many banks, the process of liquidation continued throughout the 1930s.

As the growth of outlying banking in Chicago was closely tied to neighborhood real estate developments, the tremendous deflation in Chicago real estate and real estate investments played an important role in failure of neighborhood banks. The real estate situation grew steadily worse following a wave of bank failures that culminated in June 1931. The panic that ensued during "bank runs" at the time was described in a March 1932 article in Chicago's *Commerce* magazine:

There was scarcely a neighborhood bank that did not have an out and out run. In more than one hundred banks, at one time, crowds pushed and jostled as people fought to draw money. Hysteria was everywhere. Bank officers, directors and business men made speeches from the counter tops in crowded lobbies. Words availed but little and cash continued to be paid out. In six months after that 20 more banks had closed in the wake of that tidal wave.

By 1933, President Franklin D. Roosevelt concluded that only a national "bank holiday" would restore the system. Soon thereafter Congress changed most of the banking laws, and the Federal Deposit Insurance Corporation (FDIC) was established.

On June 16, 1933, President Franklin Roosevelt signed the *Banking Act of 1933* which established the Federal Deposit Insurance Corporation (FDIC), alleviating fears of bank runs and thefts. It also lifted some of the burden off banks to provide security. This would have a great impact on bank architecture in the mid-twentieth century.



Construction of new banks came to an abrupt end in 1929 with the onset of the Great Depression, and the hiatus on the establishment of new banks continued through World War II. By the time bank construction resumed in the 1950s, transformations in both the banking industry and architectural styles resulted in great changes in bank architecture. To repair its tarnished image following the bank failures of the 1930s, the banking industry embraced architectural Modernism to convey an up-to-date image.

EARLY-TWENTIETH CENTURY BANK ARCHITECTURE IN CHICAGO

Banks, like churches and courthouses, are often among the most distinctive institutional buildings in a community, typically sited at or near major commercial intersections, most often on corner sites, and serving as prominent visual landmarks. Prior to World War II, their designs usually were within a range of conservative historical styles that projected their role as quasi-civic institutions. Designs generally relied on a traditional architectural vocabulary, such as the Classical Revival (based on ancient Greek and Roman architecture) or the Colonial Revival (derived from Colonial and Georgian). As with government buildings, these styles were selected to convey an image of permanence and stability. The Art Deco was increasingly used for bank buildings during the 1920s, reflecting the growing preference within the banking industry to utilize a more modern architectural style. The Great Depression in 1930s followed by World War II interrupted the construction of new banks. When the industry recovered in the mid-twentieth century, bank architecture was radically reshaped by the influence of modernism.

Although Chicago's 19th-century banks were typically housed in a portion of an existing commercial building, during the early twentieth century the city's banks became freestanding, self-contained, purpose-built structures. Through the 1920s, most banks in Chicago were built in the Classical Revival style, which was drawn from a variety of sources, including ancient Greek and Roman architecture, and later the Renaissance and the early-twentieth-century Beaux Arts classicism related to the influential architecture school in Paris. The architecture of the 1893 World's Columbian Exposition in Chicago extended the popularity of the Classical Revival style across the United States. With its ability to convey a sense of security, permanence, and strength, the Classical Revival style was well-suited to early-twentieth-century bank architecture.

Classical Revival-style bank facades were often designed to resemble Greek and Roman temples, and Chicago examples often incorporated "giant" classical order design treatments. The term "giant" or colossal order refers to the use of two- to three-story tall columns and large-scale details. Another common iteration was the use of two-story tall round-arched openings, either as a solitary design element or grouped in arcades. Examples of facades dominated by a single-arched opening include the **Calumet National Bank** at 9117 S. Commercial Avenue and the **Swedish American State Bank** at 5400 N. Clark Street. A monumental and highly ornamented Classical arched entrance is the most notable feature on the **Belmont-Sheffield Trust and Savings Bank** at 1001 W. Belmont Avenue, a building that otherwise resembles a handsome commercial block. A derivation of the "temple-front" bank is the **South Side Trust** at 4659 S. Cottage Grove with its two-story Corinthian columns framing



Common facade treatments found in Classical Revival-style banks include the “temple-front” (above left) as exemplified by the South Side Trust and Savings Bank, and the use of large arched windows (above right) as seen at the Fullerton State Bank.



To maximize valuable real estate, some bank buildings incorporated multiple, income-generating uses into the overall design. At the Belmont-Sheffield Trust and Savings Bank (above), the banking hall originally occupied the central part of the first two stories, while the remaining area of the second floor and the entire third floor was used for rental offices. The ground floor was also occupied by retail uses, and the upper three floors were used for hotel rooms.

the three-part corner entrance. The **Fullerton State Bank** at 1425 W. Fullerton Avenue is an excellent example of an arcaded facade, with its two-story Classical window openings.

The **Calumet, Swedish American, and Fullerton State** bank buildings are sheathed in light-colored terra cotta. Calumet National Bank features an unusual use of Classical Revival-style ornamentation—including two-story piers topped with large acanthus leaves. The Swedish American State Bank is a highly sculptural building that displays great creativity in its use of traditional Classical motifs.

Chicago's neighborhood banks are all prominently sited within their neighborhood commercial districts. Rather than blend in with their surroundings, the banks were designed to stand out in the context of their neighborhoods through the quality of their architecture. While most are two to four stories, some banks like the **Belmont-Sheffield Trust and Savings Bank** built mid-rise “skyscrapers” which combined a large banking hall on the first or second floors with street-level retail storefronts and office or hotel space on upper floors. The income anticipated from these rental spaces was used to help finance the construction of these banks.

The group of buildings included in this report feature exceptionally fine design and craftsmanship in both materials and detailing. The early-twentieth-century banks are sheathed in materials that include brick, limestone and terra cotta and reflect a high degree of craftsmanship.

Security, both in physical features and in overall impression, was a priority. Prior to the establishment of the Federal Deposit Insurance Corporation (FDIC) in 1933, bank deposits could be lost to theft or bank runs. Vaults with machined steel doors were often placed so that they were visible to the customers, put on display to assure customers that their deposits were secure.

This visually distinctive ensemble of neighborhood bank buildings illustrates the architectural quality and high design that typified bank architecture in America in the 1910s and 1920s. Each serves as a prominent visual landmark within its neighborhood context, and each features excellent craftsmanship in both details and materials. Collectively, they reflect the vital role that these institutions played in the financial livelihood of Chicago's neighborhoods.

ARCHITECTS

John A. Nyden & Co.

John A. Nyden (1878-1932), architect of the **Belmont-Sheffield Trust and Savings Bank**, emigrated to the U.S. from Sweden at the age of 17 and received early architectural training with George A. Fuller in New York. By 1898, he moved to the Midwest and attended college at Valparaiso University in Indiana (1898-99) and the Art Institute of Chicago (1900-01), passing the Illinois State architect's examination at the University of Illinois in 1904. In 1907, Nyden established an independent architecture practice in Chicago, designing many hotels, apartment houses, commercial buildings and private homes. He served as State Architect of Illinois from 1926-27. In 1926, he established the firm John A. Nyden and Company, of which he served as president until his death in 1932.

Nyden held his Swedish identity closely, serving as a Director of the Belmont-Sheffield Bank and as President of the Board of Governors of North Park College, a Swedish Covenant College on the North Side of Chicago. He designed many buildings on their campus and several Swedish churches. In addition, he wrote a book about his Swedish past, *The Story of our Forefathers*, in 1928. In addition to the Belmont-Sheffield Bank Building, four other buildings known to have been designed by Nyden are rated "orange" in the Chicago Historic Resources Survey. These include a Prairie style church at 1240 W. Addison Street (1911); an office building at 1481 W. Foster Ave. in Uptown (1922); and the Victory Monument at 3500 S. Martin Luther King Drive in Douglas (1927), a designated Chicago Landmark.

K.M. Vitzthum & Co.

The firm of K.M. Vitzthum & Co. specialized in bank architecture, having designed more than fifty banks throughout the Midwest, including the **Fullerton State Bank** in Chicago. Karl M. Vitzthum (1880-1967), principal partner of the firm, was born in Tutzing, Germany, and educated at the Royal College of Architecture in Munich before coming to the United States in 1902 and to Chicago in 1914. Vitzthum initially worked for such prominent architectural firms as D.H. Burnham and Co., and its successor firm, Graham, Anderson, Probst and White. After 1919, he headed the firm of K.M. Vitzthum & Co., designers of bank, office and apartment buildings and manufacturing plants. Some of the firm's most visible buildings in Chicago include the One North LaSalle Building (a Chicago Landmark) (1930), the Bell Building (a Chicago Landmark) at 307 S. Michigan Ave., the Midland Hotel at 276 W. Adams St., (formerly the Midland Club Building, 1927), and the Steuben Club Building (a Chicago Landmark) at 188 W. Randolph St. (1929). The firm also designed St. Peter's Catholic Church (1953) at 110 W. Madison Street, as well as several neighborhood banks in Chicago, including the Hyde Park-Kenwood National Bank (1928), Marquette State Bank (1924), and Pioneer Trust and Savings Bank (1924).

Ottenheimer, Stern and Reichert

The **Swedish American Bank** was designed in 1913 by the architectural firm of Ottenheimer, Stern and Reichert. Henry L. Ottenheimer, the founder of the firm, apprenticed with Adler and Sullivan and studied architecture in Paris. Ottenheimer's early solo work includes the Classical Revival-style Eisendrath House (1904) in the Kenwood Chicago Landmark District and the Standard Vaudeville Theatre (1909), a visually distinctive building in the Uptown community. In addition to the Swedish American Bank, Ottenheimer, Stern and Reichert designed the Elks Club Building (1916) in Chicago's loop with its unusual Classical Revival ornament and proportions. Architect Rudolph Schindler worked for the firm during the design of the Elks Club Building, and then went on to become an important figure in the mid-century modern movement in architecture.

Albert A. Schwartz

The **South Side Trust and Savings Bank** was designed in 1922 by Albert A. Schwartz, a prolific Chicago architect in the 1910s and 1920s. Schwartz's practice consisted primarily of apartment and commercial buildings in a range of historical revival styles. He is best known for his Colonial Revival-style fieldhouse designs for the Chicago Park District, including those in

Blackhawk, Chopin and Shabbona parks. A two-story commercial building designed by Schwartz in 1923 with Sullivanesque terra-cotta at 742 E. 75th Street is included in the (proposed) Chatham-Greater Grand Crossing Chicago Landmark District, and a mixed-use building designed by Schwartz at 1314-28 N. Damen Ave. is part of the Wicker Park Chicago Landmark District.

Building Catalog



1. (Former) Belmont-Sheffield Trust and Savings Bank (Now Vic Condominiums) 1001 W. Belmont Avenue

Date: 1928-29
Architect: John A. Nyden & Co.

This former multi-use commercial block was constructed by the Belmont-Sheffield Trust and Savings Bank, founded in 1927 by a group of prominent Swedish businessmen to serve the needs of Lakeview's numerous Swedish residents. The State Bank of Chicago, a Swedish institution, provided financing for the new building, which was designed by Swedish-born architect John A. Nyden.

Bank officials spent nearly \$1 million for the six-story building and the land, which was conveniently located at the southwest corner of Belmont and Sheffield Avenues, a busy intersection just one block west of the elevated train. Construction began in November 1928 and was completed the following spring. The bank originally occupied the central part of the first two stories, while the remaining area of the second floor and the entire third floor was used for rental offices. The ground floor was also occupied by retail uses, and the upper three floors were used for hotel rooms.

The Belmont-Sheffield Trust and Savings Bank thrived from 1929 to 1932, but was forced to close on July 6, 1933, during the Depression. It went into receivership, and its assets were liquidated by 1942. The former bank space remained vacant until 1943, when it temporarily served as the headquarters of the local rationing board. The remainder of the building was used as the Montfield Hotel during the ensuing decades. In 1984, the building was individually listed on the National Register of Historic Places and subsequently converted into 54 apartments. More recently it has been renovated into condominiums.

The Belmont-Sheffield Trust and Savings Bank is a handsome commercial block with a monumental arched entrance on Belmont that stands as its most prominent Classical feature. The three-story entrance is flanked by freestanding Ionic columns and topped by a triumphal arch surrounded by stylized ornamentation in low-relief. Walls are clad with limestone on the first four stories. Buff colored brick and light-gray ornamental terra-cotta are used on the remaining two stories. The building's symmetrical street elevations feature double-hung windows arranged in groups of three and limestone beltcourses situated above the third and fourth stories.

The building's sparing use of ornamentation features both Art Deco and Classical motifs. Medallions of medusae between the fourth floor window bays, and flattened geometric motifs on the spandrels of the two upper floors, are typical of the Art Deco style. The building's roofline is enlivened by projecting acanthus leaf ornamentation. The exterior of the building displays excellent integrity in terms of its historic design, materials and detailing. Exterior alterations mainly consist of changes to the ground-floor storefronts.



The rendering above accompanied a 1928 report in the *Chicago Tribune* on the then ongoing construction of the Belmont-Sheffield Bank. The detail (left) is of the carved limestone entrance arch on Belmont Avenue.



**2. (Former) Calumet National Bank
9117 S. Commercial Avenue**

Date: 1910
Architect: John Domicksen

Calumet National Bank was organized in 1883 as the first bank in the South Chicago community. Situated where the Calumet River meets Lake Michigan, South Chicago experienced rapid growth during the 1880s following the 1881 opening of the North Chicago Rolling Mill Company's South Works, a steel plant that would dominate the life of the area. The Illinois Central Railroad began regular service to South Chicago in 1883, and the community was annexed to Chicago in 1889. By 1900, South Chicago was extensively developed by a diverse population, including Swedish, German and Polish immigrants who were attracted by jobs in the steel mills.

In 1910 Calumet National Bank officials had this three-story bank and office building erected at 9117 S. Commercial Avenue, the area's main business and retail thoroughfare, just north of the

area's major intersection. It was designed by architect John Domicksen, about whom little is known. Long-time director John Cunnea served as bank president, and the institution's controlling stock was owned by his sister, Mrs. John Fitzgibbon, the only woman in Illinois at the head of a bank at that time. Emil G. Seipp and associates purchased Calumet National Bank from the Cunnea family in March 1919 for \$85,000. In 1927, the institution had outgrown its 1910 headquarters and moved into a newly constructed building at 9047 S. Commercial Avenue. Its former building at 9117 S. Commercial Avenue was used for commercial purposes after that time. Calumet National Bank closed and went into receivership in the early 1930s.

This three-story brick commercial building with flat roof is situated between 91st Street on a 25- by 140-foot lot, and facing west. Its front facade—sheathed in white terra cotta that remains in near pristine condition—features distinctive Classical Revival-style ornamentation, including two-story piers topped by large acanthus leaves. Its first-floor entrance and display window, both of plate glass, are separated by a slender pilaster and topped by a fascia enhanced by rosettes and dentil molding.

A decorative balustrade is situated at the base of the second-story window bay, which is comprised of four tall double-hung windows topped by transoms. The third-story window bay is surmounted by a decorative arch with a large keystone and egg-and-dart molding. It is flanked by projecting eagles within triangles of running flower trim. The roofline frieze retains the words "Calumet National Bank." The north, or alley, elevation is clad in common brick and retains a series of arched first floor windows that presumably illuminated its original banking space. The building has excellent exterior integrity. Alterations are mainly limited to the replacement of original windows and entrance door and the removal of the original terra cotta cornice.

The Calumet National Bank, although handsomely ornamented, is one of the smaller and least ostentatious bank included in this report. The relative simplicity of the building may perhaps best be understood within the context of the nation's financial history. The bank was built just two years after the nationwide financial panic of 1907, which was accompanied by bank runs and a national financial downturn. It was also built well before the bull market of the 1920s, which drove the expansion of the banking industry and the construction of grand banks in that decade.



3. (Former) Fullerton State Bank Building
1423-27 W. Fullerton Avenue

Date: 1923
Architect: K.M. Vitzthum & Co.

The Fullerton State Bank building was completed in 1923 according to designs prepared by the architectural firm of **K.M. Vitzthum & Co.**, a practice which specialized in bank design. The bank served the Sheffield neighborhood in the western part of Lincoln Park until 1931 when the bank's board of directors closed its doors on June 6th, in the early years of the Great Depression, as withdrawals could not be met. Twenty-five other banks in Chicago closed during that same week. The bank went into state receivership, and in 1937 the building was sold to the Perfection Burial Garment Company for \$15,000, ten percent of its original construction cost. The interior of the building was substantially remodeled by the new owner for garment manufacturing.

The two-story Classical Revival-style building is located on a corner of West Fullerton Avenue, a busy commercial street, and North Janssen Avenue, a residential side street. Both street elevations feature two-story-tall window arcades, with three bays on the Fullerton Avenue elevation and seven bays on the Janssen elevation. The building is clad with terra-cotta, glazed with a light gray spattered finish to resemble granite. A polished dark gray granite plinth wraps around the base of the building.

The primary Fullerton Avenue elevation is a symmetrical “temple-front” framed by projecting fluted pilasters at the corners and a pair of fluted Corinthian columns at either side of the central entrance. The original bronze entrance doors are surrounded within a richly ornamented terra-cotta portico topped with a scrolled pediment framing a clock face. The arcade of two-story-tall arched window is slightly recessed behind the columns and pilasters, lending the facade a monumental appearance. The longer Janssen Avenue facade is similarly arranged with a seven-bay arcade of arched windows separated by engaged pilasters. Though exterior storm windows have been installed, the building retains its historic sash windows and decorative metal spandrel panels.

Both street elevations are highly ornamented with motifs from late-Roman architecture. Urns, rope molding, fretwork, and cartouches frame the window openings, while terra-cotta griffins and garlands are used throughout the facades. On both street elevations, the pilasters and columns are topped with a molded entablature and prominent bracketed cornice topped with a raised parapet. The exterior of the building displays excellent integrity in terms of its historic design, materials and detailing.



A cartouche at the upper portion of the front facade (above) is engraved with the letter “F” a reference to the Fullerton State Bank. The word “perfection” engraved above the entrance (right) is a reference to the building’s second owner, the Perfection Burial Garment Company.





4. (Former) South Side Trust and Savings Bank (now Shore Bank)
4659 S. Cottage Grove Avenue

Date: 1922
Architect: Albert A. Schwartz

The South Side Trust and Savings Bank occupies the northeast corner of East 47th Street and Cottage Grove Avenue, a prominent commercial intersection in the Kenwood neighborhood. The building was commissioned by the South Side State bank, which was first established in 1919 at 43rd and Cottage Grove Avenue. Construction of the present bank was completed in 1922 at a cost of \$350,000. When it occupied the new building, the bank changed its name to the South Side Trust and Savings Bank and expanded its services to include commercial banking.

Architect **Albert A. Schwartz** designed the two-story-tall bank building in the Classical Revival style. The well proportioned facades are clad with both smooth-faced and ornately carved Indiana limestone. Two-story-tall limestone pilasters topped with Corinthian capitals divide the facade into regular bays with recessed window openings. Each window opening is decorated with a metal spandrel panel between the first and second floors, and the original metal mullions framing the first floor bay windows have been retained.

The focal point of the building is its monumental curved corner entrance, framed with four fluted Corinthian columns extending the full height of the building. The three entrance doors to the building are located at this corner, and each is surrounded with limestone portals elaborately carved with Classical motifs, including cornucopia, ram heads, and cartouches.

An entablature, decorated with round marble accent panels and carved garlands, extends around both elevations and the curved corner above the second-floor windows. The top of the building is decorated with a prominent bracketed cornice and a limestone balustrade.

Like many other banks in the early 1930s, heavy withdrawals forced the South Side Trust and Savings Bank to close on June 6, 1931. Though it remained in receivership throughout the 1930s, the institution managed to survive the Depression, and continued to use the building as a bank until 1972. After a period of vacancy and neglect, the building underwent an extensive restoration in 2006. It again serves as a neighborhood bank, with professional offices on the second floor. The exterior of the building displays excellent integrity in terms of its historic design, materials and detailing.



The South Side Trust as it appeared in a 1922 photograph by the *Chicago Daily News* (left). Details of the building's carved limestone cladding and ornamental metal spandrel panels (below).





**5. (Former) Swedish American State Bank (later Capital State Savings Bank, now
Hamburger Mary's)
5400 N. Clark Street**

Date: 1913

Architects: Ottenheimer, Stern & Reichert

The Swedish American State Bank was founded on December 7, 1912, with an investment of \$200,000. The architecture firm Ottenheimer, Stern & Reichert was hired in 1913 to erect a bank building at the northwest corner of Clark and Balmoral Streets in the Edgewater community. The bank was intended to serve the large Swedish population that settled in Edgewater's southwestern edge around Clark Street, between Foster and Bryn Mawr Avenues, which became known as "Andersonville" from the name of the local school district. Clark Street was the primary commercial thoroughfare where most of Andersonville's Swedish businesses flourished.

On March 15, 1913, Capital State Savings Bank was founded as a successor to the Swedish American State Bank. Capital merged with the Builders and Merchants State Bank on November 13, 1930, to form the Builders and Merchants Bank and Trust Company. The building currently houses a restaurant.

Sheathed in gleaming white terra cotta, this highly sculptural two-story building displays distinctive Classical elements and unusual ornamentation. Its second floor features large, arched three-part windows—one along the front, or Clark Street elevation, and three along Balmoral. These window bays alternate with battered columns that are paired at the corners of the building and have scrolled capitals vaguely resembling the Ionic.

The Clark Street elevation features a large, decorative keystone that connects the arched window with the cornice above. The keystone features a stylized eagle and Chicago's municipal Y symbol. The building's street elevations are surmounted by a projecting cornice with organic rounded forms and a Classical balustrade with piers topped by scrolled projections. The high pediment that crowns the Clark Street elevation features a cartouche surrounded by cornucopia with fruit. The building's first floor has been altered with the installation of continuous plate glass display windows along both elevations and a recessed corner entrance, but overall the building maintains very good integrity.



A circa 1940s photograph of the bank (above), and a detail of its architectural terra cotta (right).



CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Section 2-120-620), the Commission on Chicago Landmarks has the authority to make a recommendation of landmark designation to the City Council for a building, structure, or district if the Commission determines it meets two or more of the stated “criteria for landmark designation,” as well as the integrity Criterion. The Criteria which these neighborhood banks satisfy are defined in the Commission’s “Recommendation to the City Council of Chicago that Chicago Landmark Designation be adopted for Five Neighborhood Bank Buildings,” dated May 1, 2008.

SIGNIFICANT FEATURES

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the “significant historical and architectural features” of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark. The Commission has identified the significant features for each bank, and these are defined in the Commission’s “Recommendation to the City Council of Chicago that Chicago Landmark Designation be adopted for Five Neighborhood Bank Buildings,” dated May 1, 2008.

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Department of Planning and Development

Arnold L. Randall, Commissioner

Brian Goeken, Deputy Commissioner for Landmarks

Project Staff

Jean Guarino (consultant), research, writing, photography

Matt Crawford, research, writing, photography

Susan Perry, research

Elizabeth Trantowski (intern), research, photography

Terry Tatum, editing

Brian Goeken, editing

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The Commission is staffed by the
Chicago Department of Planning and Development
33 N. LaSalle Street, Suite 1600, Chicago, IL 60602

312-744-3200; 744-2958 (TTY)
<http://www.cityofchicago.org/landmarks>

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